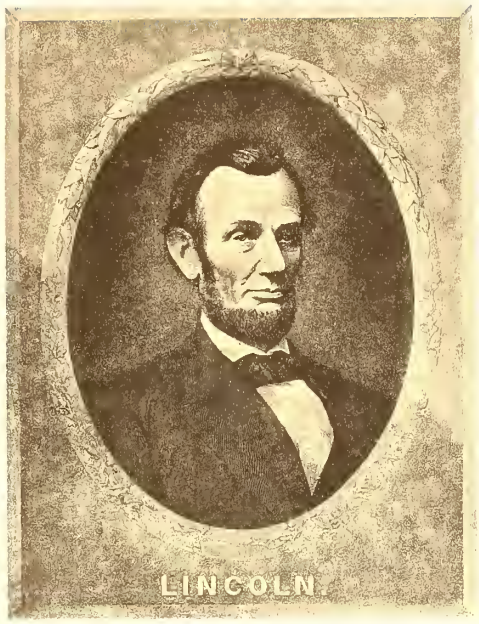
Artists of Abraham Lincoln portraits

John H. Littlefield

Excerpts from newspapers and other sources

From the files of the

Lincoln Financial Foundation Collection



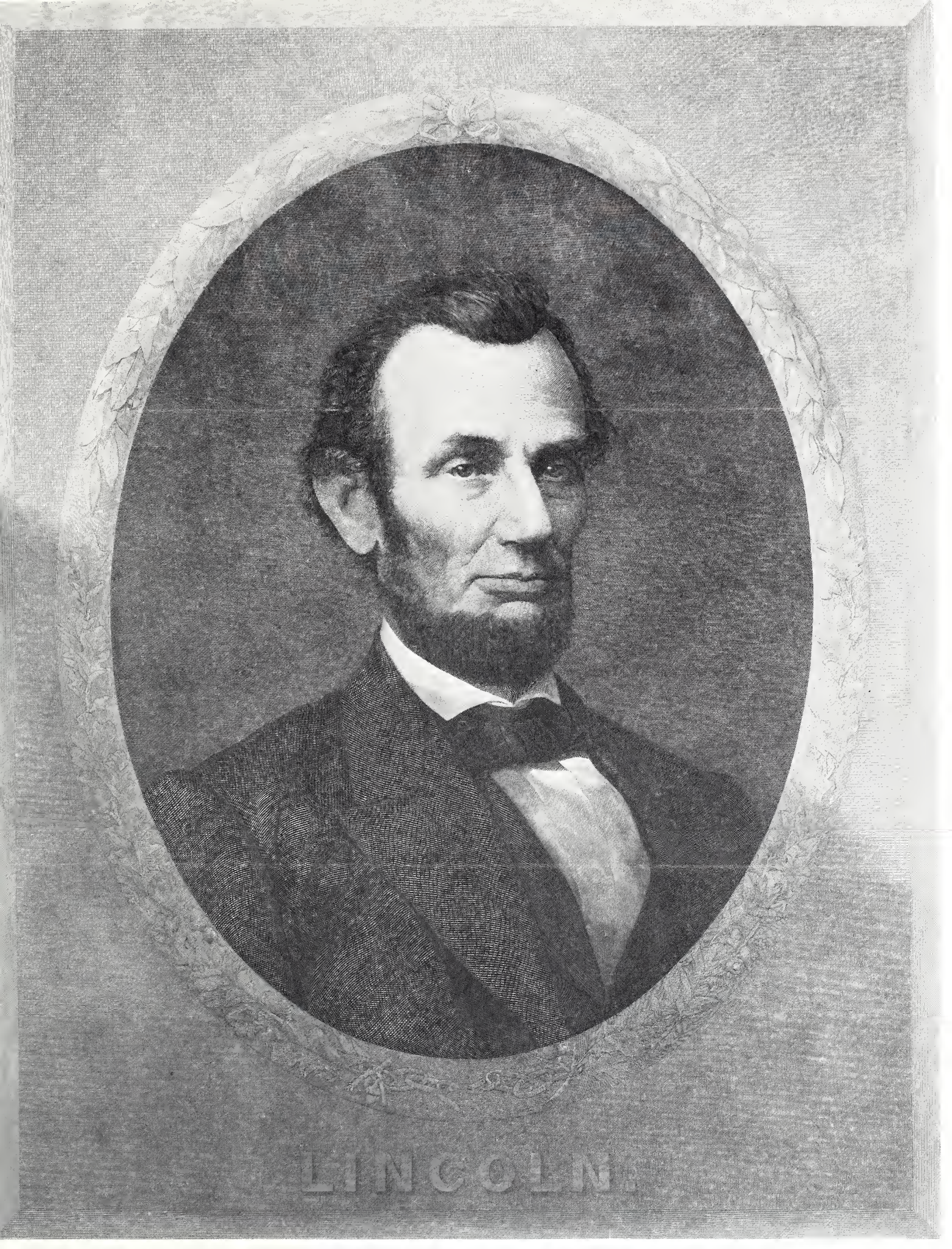
PAINTED BY J. H. LITTLEFIELD. — ENGRAVED BY H. GUGLER

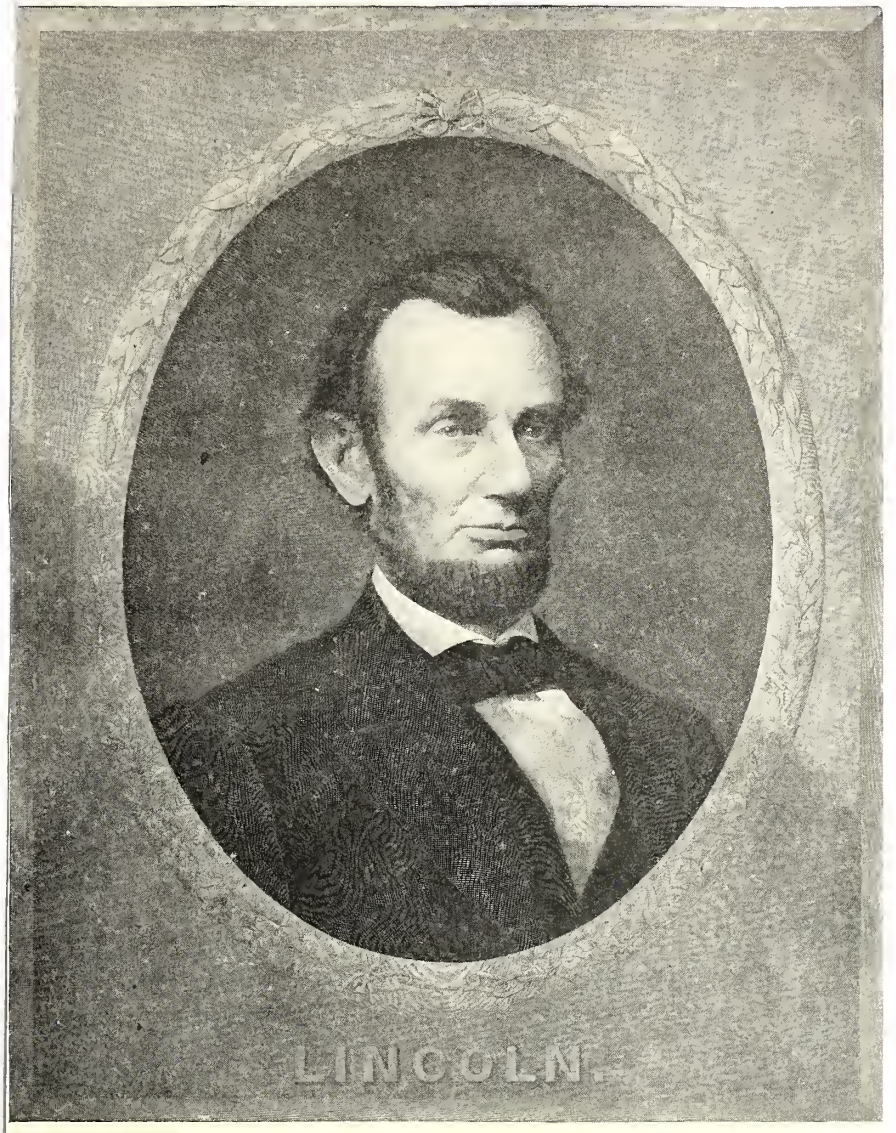
Henry Gugler, the engraver of the foregoing portrait of Abraham Lincoln, came to America in 1853, entering one of the Bank Note Companies of New York City as a steel plate engraver. In the early 60's, after the breaking out of the Civil War, when the Government undertook to do its own engraving and printing of paper money, Henry Gugler was engaged as engraver of the vignettes and portraits, for the new note issues then being prepared at the newly established National Note Bureau. Some of his work may be seen on certain issues of $5.00 and $20.00 bills in use even to this day. In 1866 Henry Gugler was persuaded to leave the employ of the Government to undertake what was to be the crowning work of his career: The life-size steel engraving of Abraham Lincoln. This monumental work represents more than two years of artistic application at a cost of nearly $10,000.00.

THE ENGRAVER

Upon its completion it was immediately pronounced the best likeness of our martyred President in existence. At the same time the magnificent dimensions of the engraving — worthy of its great subject — appealed to the public. No work of life-size steel engraved portraiture had ever been attempted before this.

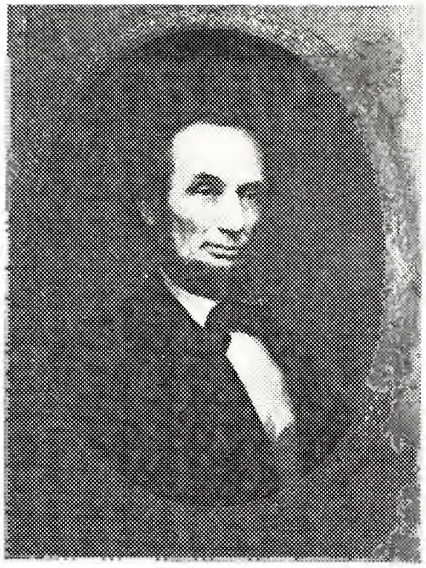
As the years pass on and a more or less fixed conception of the revered features of Lincoln crystalize in the minds of our people, Henry Gugler's engraving may now, like a composite photograph, be said to represent that collective conception of the features of Abraham Lincoln, which our people individually cherish and carry in their minds and hearts.

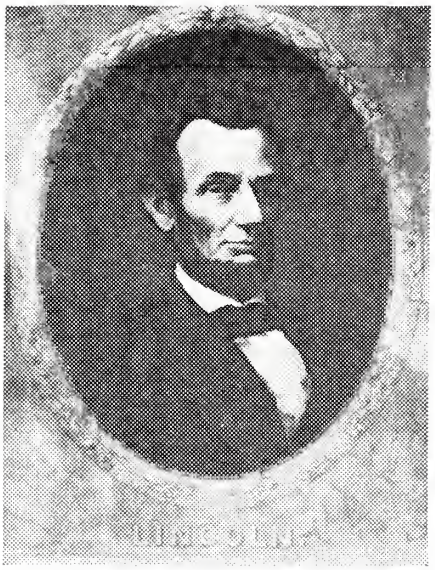

LINCOLN

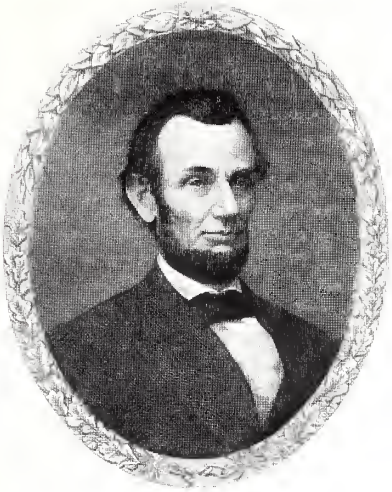


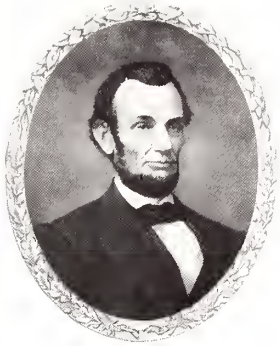
WIDTH 1 COLUMN

HEIGHT





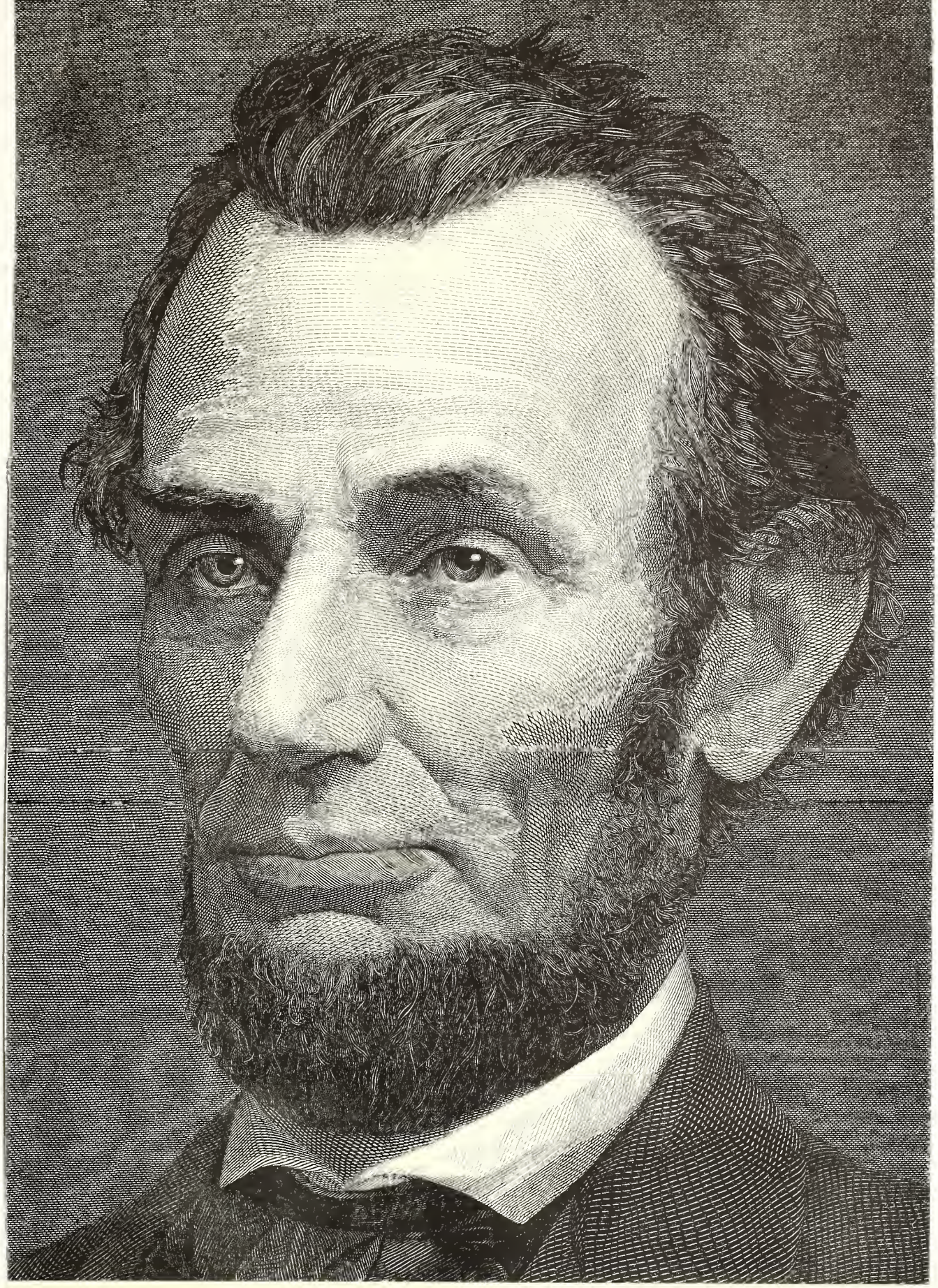




THE LINCOLN NATIONAL LIFE INSURANCE CO.
ITS NAME INDICATES ITS CHARACTER
FORT WAYNE
INDIANA

THE LINCOLN NATIONAL LIFE INSURANCE CO.
ITS NAME INDICATES ITS CHARACTER
FORT WAYNE
INDIANA

THE LINCOLN NATIONAL LIFE INSURANCE CO.
ITS NAME INDICATES ITS CHARACTER
FORT WAYNE
INDIANA



ZEESE-WILKINSON COMPANY, INC.

WM. J. WILKINSON, *President* ESTABLISHED 1904

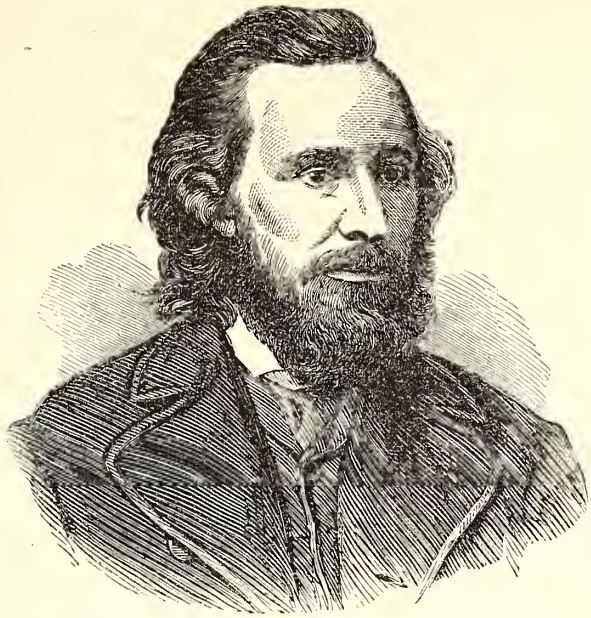
LONG ISLAND CITY, N. Y.

JOHN H. LITTLEFIELD,

THE PORTRAIT PAINTER.

—o—

This gentleman possesses a brain of fine quality, allied with a good degree of the Motive-Mental temperament. It is owing to his inheritance of many constitutional qualities from his mother that we find so much of clearness and delicacy pervading the features. In those traits of character which appertain to social life, to sensitiveness, emotion, and intuition, he, doubtless, represents the feminine more than the masculine. In intellectual apprehension and practical ability he is masculine. The forehead is high and projecting at the eyebrows, indicating a predominance of the perceptive faculties. He appreciates the characteristics, qualities, and peculiarities of substances; is a clear and sharp judge of things, and would be a first-rate critic of property and whatever pertains to art.



PORTRAIT OF JOHN H. LITTLEFIELD.

His Language is not indicative of much fertility in the expression of thought, but is free and fluent enough to convey his opinions on any subject with which he is acquainted, in a clear and definite manner. He is careful in the selection of words, and very specific in the use of terms. Were he educated or trained for authorship he would exhibit much delicacy of expression and considerable descriptive power, and weave in with the current of his thought many figures of speech and metaphorical allusions. He is by organization adapted to a pursuit at once delicate, artistic, graphic, and practical. He is not philosophical enough to find satisfaction in mere ideas or speculations. His imagination is based upon the real, and finds enjoyment in its refinement and exaltation. Constructiveness is apparently well marked, and allied with Ideality, so that he would be inclined to modify or improve upon his model; for his invention would be exhibited in the alteration or improvement of the designs of others rather than in the production of entirely new devices. In a mechanical line, as an artisan, he would be known for his "finishing touches," for the extra polish, the extra decoration he would give to his work, as well as for the closeness of his imitation of a pattern.

He has an ambitious nature; is fond of popularity, but at the same time would shrink from conspicuous undertakings in which there were chances of failure. A slight loss of reputation would be most acutely felt by such an organization as his. He is a little lacking in physical vigor, and should avoid all those exciting and irritating circumstances which wear upon and exhaust the nervous system.

We rarely see one having so sensitive a nature who is so firm, stanch, and steadfast. He is also executive, thorough, and forcible, and with his strong perceptive talent he will bring to bear upon whatever he undertakes the full force of his power in a concentrated manner.

BIOGRAPHY.

Mr. Littlefield was born at Cicero, a small town in Onondaga County, N. Y., on the 20th of March, 1835. His father was a native of Vermont, but had settled in Cicero, where he pursued the calling of carriage-making, and into his shop, at the early age of ten years, the subject of our sketch was taken and set to painting work as it came from the wheelwright's hand. In early childhood he had exhibited an aptitude for drawing and coloring, and this aptitude, doubtless, influenced his father in selecting the painting-room for John's sphere of industry. Here he remained steadily employed several years, excepting the winters, during which he attended the village school. These winter intervals of study were appreciated and turned to excellent account in the culture of his intellect. Besides being very fond of reading, he at other seasons devoted much of his leisure to such books as his limited opportunities brought him in contact with. By the time he was sixteen years of age he had attained to a good degree of skill as a carriage painter, commanding the wages of advanced workmen, and ornamenting and finishing fine vehicles. Thus early he was able to support himself and carry into execution his purposes of self-improvement.

In 1858 he commenced the study of law at Grand Rapids, Michigan, whither his father had removed a few years previous, and after one year's preparation he went to Springfield, Illinois, where he entered the office of "Lincoln and Herndon," the lamented President Lincoln being the senior partner of the firm. In this connection he remained two years; was admitted to practice at the bar, and launched forth into what he conceived would prove his life's business.

Taking some part in political affairs, he felt so much interest in the cause of his late legal principal, that in 1860 we find him "stumping" the State in behalf of the Republican candidates for the Presidency and Vice-Presidency, Abraham Lincoln and Hannibal Hamlin. During this campaign, which was sustained by the Illinois State Executive Committee, Mr. Littlefield is said to have made sixty speeches, the last being delivered in the Springfield "wigwam" on the night before that memorable election which ushered in the great crisis of our national history.

The general depression in business circles which ensued on the breaking out of the war was nowhere more seriously felt than in the legal profession. In the Western States the dearth of clients, especially to young members of the bar, was extreme, so that nearly all who depended on the returns from active practice for their maintenance were obliged to look for employment in other spheres. A large number of young lawyers enlisted and performed good service in the field, as the military records evidence. Mr. Littlefield went to Washington in 1862, and through the influence of President Lincoln obtained a position in the Treasury Department. There he continued until shortly after the lamentable death of his friend. Moved by strong emotions of friendship and regret, and by the prompting of the old aptitude, Mr. Littlefield conceived the idea of representing on canvas the murdered President's death-bed scene. The idea was well carried out; for the "Death-bed of Lincoln" in the original painting, and in the very many engraved copies which have been extensively sold, has been warmly commended for the excellence of the portraiture, the grouping of the figures, and the artistic handling of the whole. When, however, it is known that the artist had never received any instructions in painting, and had never before attempted a work of the kind, his success can not be regarded less than remarkable. Having completed the publication of this picture, he di-

OVER

rected his attention to the "coming man," as sagacious politicians term him, General Grant, and produced a portrait which connoisseurs pronounce a most faithful and finely executed likeness. This portrait has been engraved on steel by one of the best artists in America, and though but lately published is commanding a large sale.

Mr. Littlefield has also painted a portrait of President Lincoln, which is now being engraved in pure line, the size of life. Although we have not seen the production, we may infer from the recognized merits of his "Grant," that it will sustain the artist's reputation. Those who have seen the portrait pronounce it a superb work of art. We understand that Mr. Littlefield is now engaged on a full-length portrait of General Grant, which, when completed, will probably be exhibited throughout the country. At a time when so much attention is given by the American mind to politics of a national character, and when the name inscribed on the banner of the dominant party is Grant, the artist, whose career has been briefly sketched, may "stump" as efficiently for that party through the proposed exhibition of his portrait of Grant, as he did in 1860 by personal efforts.

On Physiology.

A knowledge of the structure and functions of the human body should guide us in all our investigations of the various phenomena of life.—*Cabanis.*

My people are destroyed for lack of knowledge.—*Hosea* iv. 6.

USE LEGS AND HAVE LEGS.

[WE *think* the following excellent article on "Legs" is by Rev. Hugh Stowell Brown, of Liverpool. If not mistaken, it is out of one of his practical week-day evening discourses, such as he delivers before the people. We insert remarks in brackets.—ED.]

"Practice makes perfect." "The used key is always bright." "Drawn wells are seldom dry." The principle expressed by all these maxims is, that the healthy exercise of our faculties of mind and organs of body increases their power. This is true; and it is equally true that if we do not exercise them, their power will decline; for, as "to him that hath shall be given, and he shall have abundance," so "from him that hath not, shall be taken away even that which he hath"—[*i. e.*, we are to make the most of what advantages we have, for personal improvement and for the increase of means, etc.]

"Use legs and have legs." This is a maxim in regard to the muscular system; and without regarding it, no one can increase much in strength and activity. One can lift three hundred pounds with ease, another can scarcely move one hundred; one can run a mile in a few minutes, or walk forty miles a day without fatigue; another is dead beat with a run of a hundred yards, or with a walk of five miles. And, very often, the older man is stronger and more active than the younger, the smaller than the larger, the heavier than the lighter. Whence this difference in strength and activity, a difference that often amounts to 300 per cent.? Of course, in many cases, and to a great extent, it is to be accounted for by the fact that one man is born with a much better constitution than another; but it is really astonishing to observe in how many instances, and to how great an extent, the difference is explained by the principle of using legs and having legs. Exercise often reverses the original relationship of two men, in the matter of muscular power. He who was originally the weaker becomes the stronger. The disadvantage of a feeble constitution is overcome by exercise, and the advantage of a strong constitution is lost by the neglect of exercise. All do not come into the world with the same physical capacities; but all do not, through life, continue in the same ratio of inequality; and it is the use, or non-use of our powers that effects such alterations in their ratios.

We often speak, with profound pity, of those who have lost the use of their limbs; and by such persons we mean poor creatures who have been paralyzed, so that they can neither run, nor walk, nor stand. But such unfortunate beings are not the only people who have not the use of their limbs. The use of our limbs, their full, perfect use, is what very few of us possess. The probability is that most of us have not more than about one half the use of our limbs. [This is equally true in regard to our mental faculties. If used and educated, we should occupy a much higher plane in the scale of human existence.] Those who are not practiced gymnasts would do well to visit a gymnasium, and witness the feats that are performed there. In the running, the leaping, the jumping, the wrestling, the fencing, the climbing, the lifting of great weights, and throwing of heavy bodies, our non-athletic friends would see what the full use of legs really is; and the sight, without any attempt to perform such wonders, would convince them that, although, happily, not paralyzed, it is absurd to say that they have more than one half the use of their limbs—if, indeed, they have that. [Indolence is the parent of weakness and effeminacy; while energy, resolution, and perseverance build up the one who puts them to use.]

Most persons think that they are what God made them; and they will be startled and shocked to be told that this notion is decidedly doubtful. But it is more than doubtful, it is altogether erroneous; we are not, many of us, what God made us, but what we have made ourselves, through the use, or the non-use of the faculties which He bestowed upon us. It is surely very desirable that we should be, even physically, all that our Creator has rendered us capable of being; therefore let us, by careful culture, make the best use of what power remains to us, and, as far as possible, recover what we have lost. Upon young people especially, let us urge the duty of using legs as the only means of having legs.

LONGEVITY AND INTELLIGENCE OF ANIMALS.

DR. J. V. C. SMITH read the following interesting paper before the American Institute Farmers' Club at a recent meeting. He said:

With a considerable degree of accuracy, naturalists have determined the ages of horses, oxen, sheep, goats, asses, mules, cats, dogs, and many others, so long ago, that it would be difficult to refer to those who are entitled to the most distinction for their industrious researches in that relation; and, further, experience of ages has proven the fact that their lives can not be much prolonged beyond the ordinary limit assigned by the laws of nature, with the utmost effort of human ingenuity.

Among men there are individuals whose vital strength carries them further forward in age than others. It is not so frequently the case, however, with the lower animals. Occasionally horses have attained 50 or 60 years. But such instances are extremely rare, and depend more on some original endowment in their organization than from any particular care bestowed upon them with a view to their greater longevity. A white mule in Virginia, belonging to Gen. Leighton, was 85 years old; it lived through three generations, and knew more about the work on the plantation than anybody else.

Dogs can not be kept alive much more than 20 years in any tolerable condition of health. Their vigor wanes; vision becomes exceedingly imperfect; and although the sense of smell is the last of the special senses to fail, if it ever does before death, they are reluctant to move from comfortable quarters, where they sleep most of the time. Dogs understand several languages, such as French, Italian, and Spanish.

A dog on Fifth Avenue, in this city, understands only Italian. It is related that a yoke of oxen was killed in crossing a railroad, because one of them was French and did not understand his English driver. Poultry understand no language disconnected with feeding. Fish will come to feed at the ringing of a dinner-bell.

When the domestic animals become aged—which, with some of them, may be at 20 or 30 years—they lose flesh and strength. It is almost impossible to fatten them thus, as the food seems to be imperfectly digested. At least nutrition is defective, and gradually they have a lethargic appearance, and finally die without the indications of disease. This is a decay of life with them. In all the intermediate periods between youth and middle age, they may fall victims to infectious maladies, injuries from combats, or excesses in gorging themselves after protracted fasts. No other excesses can be laid to the charge of dumb beasts, as they are controlled in other respects by instincts and by times and seasons which do not reduce their physical energies. They violate no laws of organic life, without the exercise of reason, that intellectual man does with all the consequences before him, and reason for a guide.

SUCCESS
July 1901

Qualities That Made Lincoln Great - John H. Littlefield

THE greatest fortune a man can have in youth, during the formative period of his character growth, is to come constantly in contact with a strong and inspiring personality. Therefore, it was a fortunate day for me when I arrived in Springfield, Illinois, back in the fifties, crossed the public square to a brick building opposite the courthouse, mounted the stairs to the second floor, walked back through the hall, and entered the law office of Abraham Lincoln. I can still see vividly that dingy room. Two windows, none too clean, faced me. A long table, covered with green baize, extended lengthwise. An old-fashioned secretary, containing many pigeonholes, stood in one corner. Mr. Lincoln's desk was in an inner room, but commanded a view of the door. As I entered, he turned slowly, a half smile relaxing the stern lines of his mouth. I introduced myself.

"O, yes, I remember," he exclaimed, and then called out to his partner, William Herndon:—

"O, Billy! here is Mr. Littlefield, who wants to study law with us. Any arrangement you may make with him will be satisfactory to me."

Thus began my association with the greatest and most successful American of the century. For a number of years I saw Mr. Lincoln almost daily, in his law office, leaning back in his chair, with his long legs crossed, listening to the story of some client,—in the courtroom, rising slowly and carelessly, and, in a drawling voice, with no attempt at oratory, completely puncturing and collapsing the inflated argument of his adversary with one or two quick, keen thrusts,—on the platform, in the stress of political campaigns, telling stories that made the other side ridiculous, and then suddenly growing deeply earnest,—and finally, in the White House, at Washington. Always he was the same man, bringing to bear on every problem, great or small, the same extraordinary common sense and the same extraordinary honesty. These two qualities are the chief constituents of the success of Abraham Lincoln. If he had had the former without the latter, he would have been a very dangerous man; if the latter without the former, he would have been impractical and the victim of others. But they balanced each other in his character, and made a great man of him. Years before Mr. Lincoln became a national figure, he was known as "Honest Old Abe." Everybody knew he was honest,—honest in spirit as well as act,—and he seemed older than he really was on account of a certain air of understanding many things that he kept close within himself.

GENERAL JOHN H. LITTLEFIELD'S FIRST MEETING WITH ABRAHAM LINCOLN IN HIS LAW OFFICE

All clients knew that, with "Old Abe" as their lawyer, they would win their case,—if it was fair; if not, that it was a waste of time to take it to him. After listening some time one day to a would-be client's statement, with his eyes on the ceiling, he swung suddenly round in his chair and exclaimed:—

"Well, you have a pretty good case in technical law, but a pretty bad one in equity and justice. You'll have to get some other fellow to win this case for you. I could n't do it. All the time while standing talking to that jury, I'd be thinking, 'Lincoln, you're a liar,' and I believe I should forget myself and say it out loud."

But with justice on his side, no matter what the law might be, Mr. Lincoln rarely failed to win. He had a way of devoting himself entirely to the vital, pivotal point in a case, letting the minor details take care of themselves. He took less time to sum up than any other lawyer I ever saw,—often only five or ten minutes,—and half that time devoted to a

story. But it was as if he had leaned over and lifted the gaudy covering from a very weak and shabby piece of furniture. The other side had spent two or three hours, perhaps, in covering up with showy oratory the weakness of their case. In ten minutes, with apparently no effort at all, he would lay it bare. Expansive oratory was the style in those days, but Mr. Lincoln's manner before a jury was like that of many of the best lawyers of to-day. It was merely simple, concise statement, directly to the point, and clear, logical argument. He believed in simplicity, and was a master in the use of vigorous Anglo-Saxon words.

But he would tell stories. At that time, in that region, the people expected them, even in the courtroom. There were few theaters, and not much diversion out in that country then, so the town would flock to court for its entertainment. There was also much more personal feeling in business then than now, and it was the chief cause of a great deal of litigation. When these "animus" cases were being tried, there was often a spirit of levity in the courtroom. Lawyers would seize every chance to exploit their wit and powers of repartee, and the room would resound with laughter. In these contests, "Old Abe" was often a central and victorious figure. His natural ability as a story-teller was greatly developed by his environment. The lawyers rode the circuit on horseback together, and beguiled the dragging hours with stories. Then, at the hotels, in the evening, there was not much to do but sit around, usually in the midst of a crowd of admiring citizens, spinning yarns and relating real and imaginary experiences. From this school Mr. Lincoln was graduated, the best story-teller of them all. He was grateful for a good and new story. Whenever I heard one, I would take the first opportunity, after getting back to the office, to repeat it to him.

"John," he said to me one day, after he had finished laughing at one of my stories, "that's a good story, but you don't tell it right. Your arrangement is slipshod. Why, you should be as careful to have your story precise and logical as if you were making a geometrical demonstration."

His great fund of stories was very useful to Mr. Lincoln. He relieved many an oppressive or painful situation with a lively anecdote. And he also used his stories as a kind of self-protection. With all his geniality and apparent expansiveness, Mr. Lincoln was a very reticent man. It was only to a very few that he really revealed himself. To the many,—he told stories. At heart, he was, of course, deeply serious and earnest. I remember well the scene in the office of the Illinois "State Journal" when he received the news of his nomination for the presidency. He was much affected, and went about the room shaking hands with everybody, without uttering a word. When we got outside, he remarked: "Well, I must go home and tell Mrs. Lincoln about this."

She was much more ambitious about his attaining a high position than he was, and, I know, used to stir him up on the score of his indifference to political fame.

His greatness, in truth, came not from exalted station. If he had never become the Martyr President, and had been merely Abraham Lincoln, the country lawyer, or even "Abe" Lincoln, the rail splitter, he would have been a successful man in the highest sense; for, whatever his position, he would have lived a wholly sane, harmonious, and honorable life. His greatest purpose seemed to be a desire to do good to others, and to spread a feeling of good fellowship among all mankind. He never believed that he was a greater man than any other American, simply because he had been elected president of the United States, for in that capacity

he lived to serve his fellow men, to help in shaping a great destiny for his country. He believed in the best interests of his country; he could picture its greatness, and even during the darkest hours of the Civil War, he prophesied that the victory of the Union forces would mean a victory for commerce, industry, and education. He also prophesied that such a victory would bind more tightly the bonds of brotherhood between the North and the South. His death was an irreparable loss to the nation.

As it was, he was not particularly successful, financially. When he went to Washington, he had saved, after years of labor, an amount somewhat less than ten thousand dollars. He would have had a great deal more if he had been a better collector, and had cared more for money. In Washington, he had frequently to be reminded about collecting his salary. His personal expenses were hardly more than those of a twelve-hundred-dollar clerk. He disliked to have people wait upon him. In Springfield, he would walk home for a law paper, rather than ask me, his clerk, to go for it; and in Washington, one night, I recollect, he was discovered in the basement of the White House.

"What are you doing here, Mr. Lincoln?" someone asked.

"Well, I'm browsing around for something to eat," answered the President.

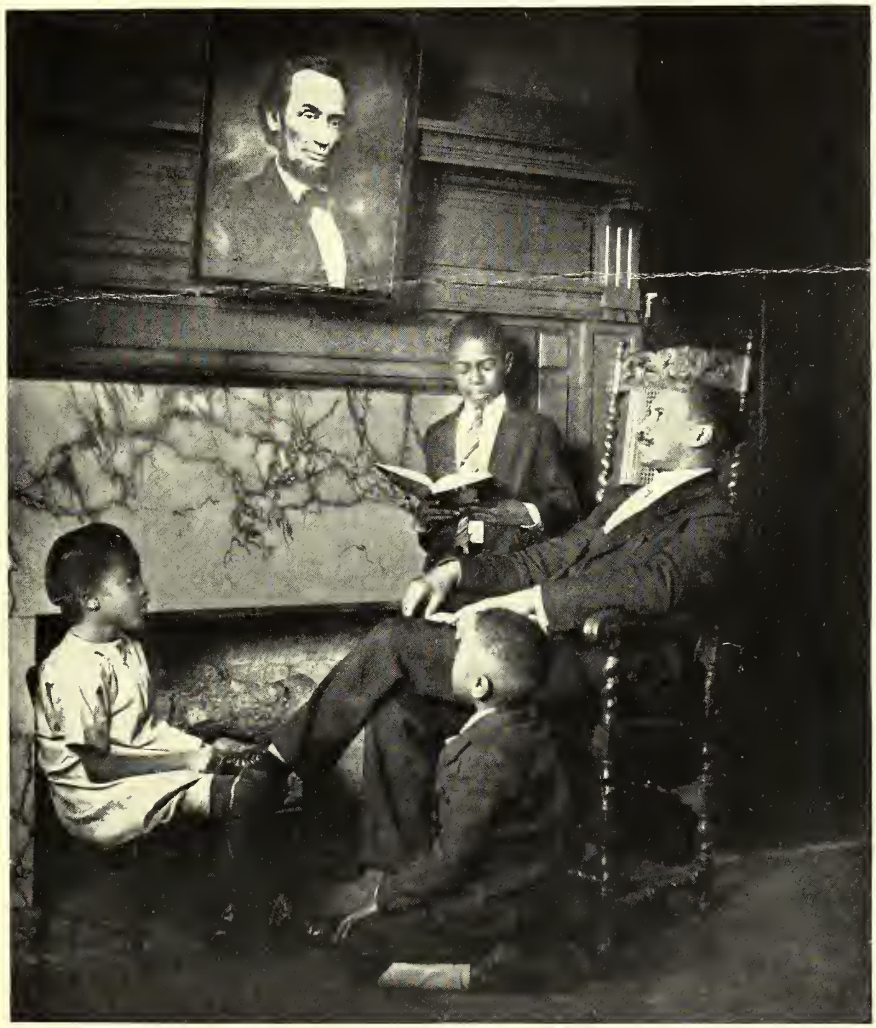
The highest tribute I can pay to Abraham Lincoln is this: those who knew him best loved him best and admired him most.

[General John H. Littlefield, the author of this article, was a personal friend of Abraham Lincoln, and studied law with him in Springfield, Illinois. —THE EDITOR.]

THE CHRISTIAN EDUCATOR

A MAGAZINE OF FACTS RELATING TO THE EDUCATIONAL WORK OF THE METHODIST EPISCOPAL CHURCH IN THE SOUTH

VOL. XXVI FEBRUARY, 1927 No. 9



Special Lincoln's Day Number

Lee's Toggery, a Chicago haberdashery, the proprietor of which is a Negro.

The Wicks Electric Co., started nine years ago with a capital of $100.

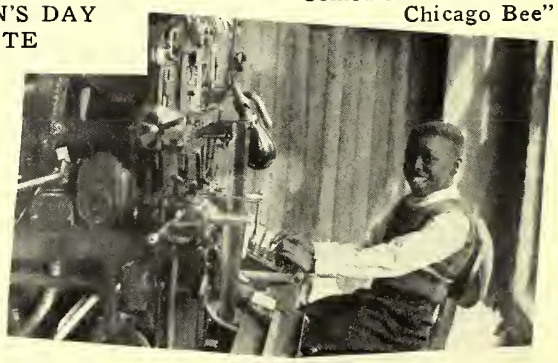
Captain Joseph C. Wickliffe of Engine Co. No. 21, Chicago.

A LINCOLN'S DAY TRIBUTE

A printer to be works over his type cases in a Southern school.

Learning the engineer's graphic art, mechanical drawing.

Sunshine Sammy of "Our Gang Comedies" visits "The Chicago Bee"



Headquarters of the Your Cab Company, a Negro taxicab organization.

A part of the fleet of cabs operated by the Your Cab Company of Chicago, Illinois.

Pictured Progress of the Negro Race

Lincoln Engraving of '66 the Best

* * * * * * * *

Milwaukeean Made Plate in 2 Years

Milwaukee Telegram 2-12-28

The entire nation, and probably a good share of the whole world, today will observe the birthday of one of the world's greatest and most beloved men, Abraham Lincoln.

Great cities, towns, villages and hamlets throughout the United States will recall with swelling pride that President Lincoln one time spoke or visited there. Grandparents will describe to their progeny the physical appearance of President Lincoln as they remember him, appreciating the fact that capable biographers have outlined faithfully his character and accomplishments.

MAKES BEST LIKENESS.

But the whole nation doesn't know the story of one Henry Gugler, engraver, and a former Milwaukeean, whose ability and artistry produced a likeness of Abraham Lincoln that

has been termed the best in existence.

The story of the engraving, appraised at $150,000, takes one back to 1866, the year Mr. Gugler left the employ of the United States government as engraver of plates for federal currency to undertake the life-size, steel engraving of Abraham Lincoln.

WORKS TWO YEARS.

For two years, Mr. Gugler applied his artistry and when the steel portrait was completed at a cost of nearly $10,000, it was pronounced the best likeness of Abraham Lincoln in existence. Incidentally, it was the first life-size steel engraving ever attempted.

Hundreds of prints, copied from the engraving today hang in offices, churches and homes and are seen in books throughout the land. The plate itself is in possession of the Gugler Lithographic company here, which firm Mr. Gugler entered in 1873.

The Employers' Liability Assurance Corporation, Limited,
OF LONDON, ENGLAND.

THE EMPLOYERS' GROUP
WISE MEN SEEK WISE COUNSEL
THE SERVICE THAT SATISFIES

EDWARD C. STONE,
UNITED STATES MANAGER.
FRANKLIN P. HORTON,
ARTEMAS B. POOR,
ASSISTANT UNITED STATES MANAGERS.

JOHN ROBERTSON
AGENT
450 THATCHER BUILDING
PUEBLO, COLORADO

June 19, 1935.

Louis A. Warren, Director,
Lincoln National Life Foundation,
Fort Wayne, Indiana.

My dear Mr. Warren:

Thank you very much for your letter of June 14th about the Lincoln picture. The picture you describe isn't the one, because there is no signature of the etcher on the etching and there is no facsimile signature of Abraham Lincoln either.

On another sheet, I am trying to draw a picture so as to give you the exact measurements of the etching I have.

Any information will be greatly appreciated.

Yours very truly,

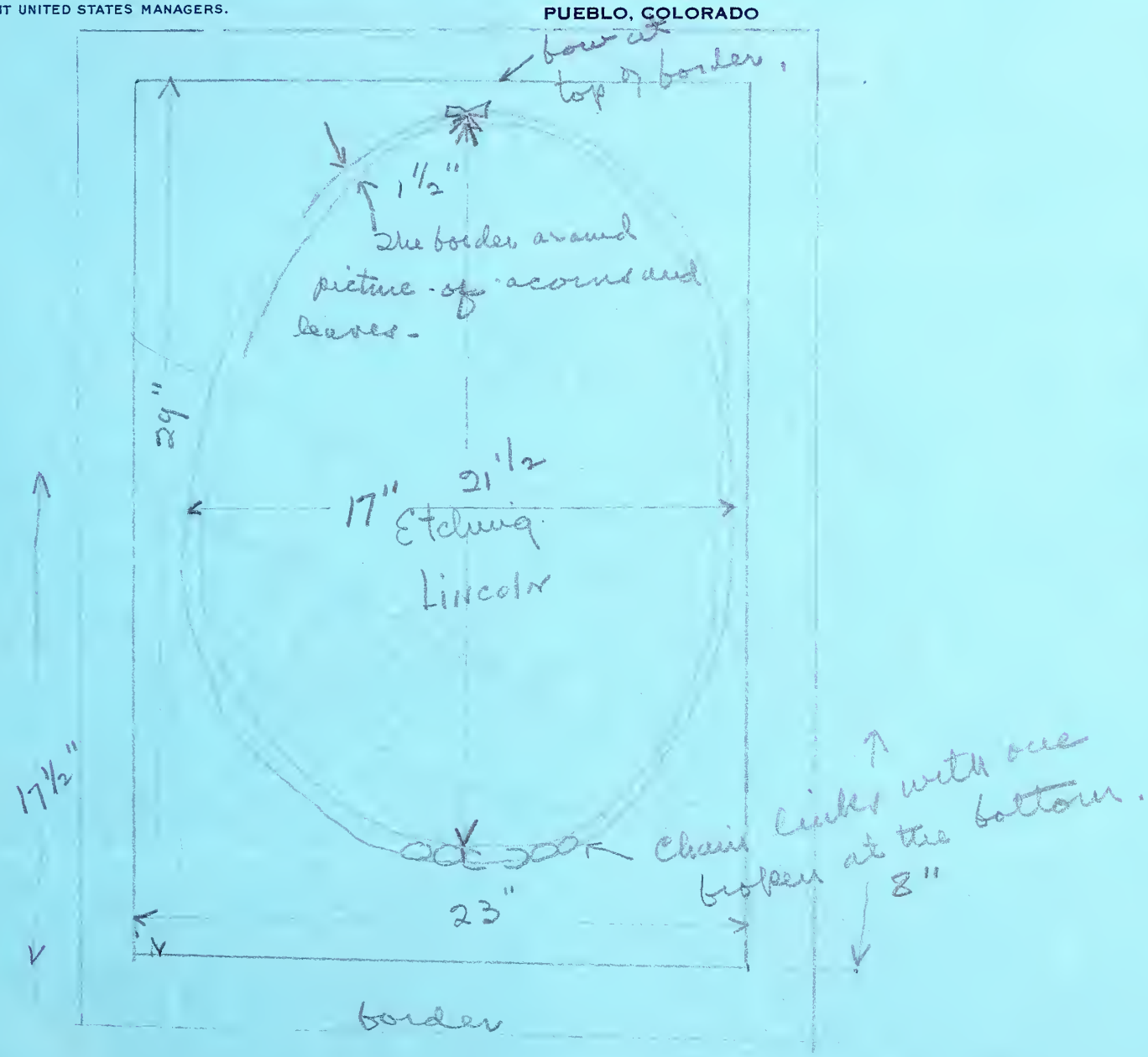
John Robertson

JR/LI

The Employers' Liability Assurance Corporation, Limited, of London, England.

EDWARD C. STONE,
UNITED STATES MANAGER.
FRANKLIN P. HORTON,
ARTEMAS B. POOR,
ASSISTANT UNITED STATES MANAGERS.

JOHN ROBERTSON
AGENT
450 THATCHER BUILDING
PUEBLO, COLORADO



The Etching has a shaded part which is 17 1/2" up from the left side and 8" up from the right side.

June 21, 1935

Mr. John Robertson
450 Thatcher Building
Pueblo, Colorado

My dear Mr. Robertson:

Your more complete description of the engraving which you have allows me to identify it as what is known as a Littlefield engraving of Lincoln. It has been accepted as the finest steel engraving of Lincoln and has been widely circulated.

It was done by Mr. Dugler and it is said to have cost in the neighborhood of $1,000. It was the first life-size steel engraving ever attempted according to the authorities on engraving. Mr. Dugler was in the employment of the United States Government as an engraver of plates for federal currency and did this Lincoln item about 1866.

We have often heard the story about the scarcity of individual prints from the original plate but as late as 1928 the original was thought to be in existence in possession of the Dugler Lithographinc Company.

While this is a very much desired item, it cannot be called a rare item.

Very truly yours,

Director
Lincoln National Life Foundation

LAW:AAM

The Employers' Liability
Assurance Corporation, Limited,
OF LONDON, ENGLAND.

THE EMPLOYERS' GROUP
WISE MEN SEEK WISE COUNSEL
THE SERVICE THAT SATISFIES

EDWARD C. STONE,
UNITED STATES MANAGER.
FRANKLIN P. HORTON,
ARTEMAS B. POOR,
ASSISTANT UNITED STATES MANAGERS.

JOHN ROBERTSON
AGENT
450 THATCHER BUILDING
PUEBLO, COLORADO

June 25, 1935.

Mr. Louis A. Warren, Director,
Lincoln National Life Foundation,
Fort Wayne, Indiana.

Dear Mr. Warren:

I want to express my thanks to you for your trouble in identifying my engraving of Lincoln.

Do you know whether or not there is a market for this engraving and if so it's approximate worth.

Yours very truly,

John Robertson

JR/LI

June 28, 1935

Mr. John Robertson
450 Thatcher Building
Pueblo, Colorado

My dear Mr. Robertson:

I regret very much I could not advise you where the Lincoln engraving in your possession could be disposed of as I think I indicated in a previous letter that it is not difficult to acquire the Littlefield engravings, many of the art stores having them in stock.

We are not allowed to appraise Lincoln articles here so I could not help you in determining the price of the engraving. Mr. L. E. Dicke, 808 Washington Street, Evanston, Illinois, a dealer in Lincoln pictures, might be able to give you some information about its disposition.

Very truly yours,

LAW:LH

Director

HALL

10

Owings Mills, Balto. Co. Md.
October 27th 1931

Mr. Louis A. Warren, Director,
Lincoln Historical Research
Foundation

Dear Sir:-

Communicating with you through your agency at Baltimore last July, in reference to the lithograph of Lincoln "The Great Draft" by Hall in 1863.

In your reply you said "it might be of interest and

you would advise me
within a few days whether
or not you had "this item"
I am enclosing it to-day
for your inspection.
If you do not wish to
add it to your collection
kindly return by registered
letter to above address.

Very Sincerely
K. Irene Tilyard

LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - - Dr. Louis A. Warren, Editor
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 592 FORT WAYNE, INDIANA August 12, 1940

LITTLEFIELD'S ENGRAVING OF LINCOLN

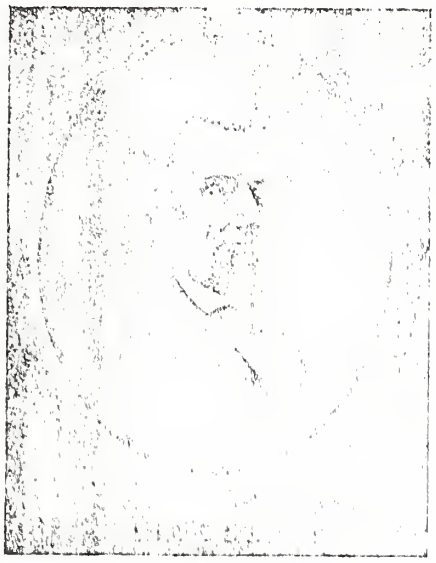
The Littlefield painting of Abraham Lincoln, engraved by Henry Gugler, has always been a close rival of the Marshall portrait for first place among fine engravings of the President. Properly it should be called the Gugler engraving, but it has become known as the Littlefield engraving which is really a misnomer. While it is generally conceded that from the artistic viewpoint the Marshall study is superior to the Littlefield work, sentiment almost makes one choose the latter because of the close association of the painter with Mr. Lincoln over a period of many years. Possibly there are not many people who associate John H. Littlefield, the artist, with the young man who studied law in Lincoln's office in Springfield, Illinois.

Littlefield was born in Cicero, a small New York town, on March 20, 1835. His father, a native of Vermont, was a carriage-maker, and he taught John what he knew about the trade. His earliest task, when he was about ten years of age, called for painting certain parts of the vehicles. During this period he showed some ability to draw and his artistic temperament soon was recognized by his promotion to design painting.

After John moved with the family to Grand Rapids, Michigan, he began to study law. A brother met Lincoln at Ottawa in 1858 and spoke to him about John's entering the Lincoln and Herndon office to read law. Lincoln said, "All right, send him down, and we will take a look at him." Littlefield has left us the following reminiscence about this early contact:

"The morning I entered the office Mr. Lincoln and his partner, Mr. Herndon, were both present. Mr. Lincoln addressed his partner thus: 'Billy, this is the young man of whom I spoke to you. Whatever arrangement you make with him will be satisfactory to me.' Then, turning to me, he said, 'I hope you will not become so enthusiastic in your studies of Blackstone and Kent as did two young men whom we had here. Do you see that spot over there?' pointing to a large ink stain on the wall. 'Well, one of these young men got so enthusiastic in his pursuit of legal lore that he fired an inkstand at the other one's head, and that is the mark he made.' "

Littlefield, so far as we can learn, did not make any ink stains or blots anywhere, but he did learn to use a



LITTLEFIELD'S LINCOLN

brush and palette. What little he learned about law in Lincoln's office was discarded for what proved to be the more important contribution of helping people throughout all time to visualize the living Lincoln.

Littlefield remained in the law office until Lincoln was nominated for the Presidency, and then he began to stump the state of Illinois on behalf of the senior partner of the firm. He is said to have made sixty speeches in the campaign. In 1862 he went to Washington and through Mr. Lincoln's influence was given a place in the Treasury Department.

After the death of Mr. Lincoln he conceived the idea of painting a deathbed scene. This was completed in a creditable manner and still remains one of the best studies of the final hour of Lincoln. The painting was copyrighted by Littlefield in 1865, photographed by John Golden, and the photographic mount printed by William Terry. There were over twenty characters worked into the painting, with a key printed on the mat to identify the individuals.

Just when he decided to do the portrait of Lincoln we do not know, but a paper published in September 1868 states, "Mr. Littlefield has also painted a portrait of President Lincoln, which is now being engraved in pure line, the size of life . . . Those who have seen the portrait pronounced it a superb work of art."

For twenty years after the death of the President, Mr. Littlefield lectured on Abraham Lincoln, part of the time under the auspices of the Star Lyceum Bureau.

Henry Gugler, the engraver of the Littlefield picture, was also a business associate of Mr. Lincoln, but in a different capacity than that of the Springfield understudy. Gugler, previous to his making the famous engraving in 1866, had been working in the printing and engraving department at Washington making plates for federal currency.

For two years Mr. Gugler is said to have worked on Littlefield's famous Lincoln engraving, until it was estimated that the finished plate was worth $10,000. It is claimed that his Lincoln was the first life-size steel engraving ever attempted. The head alone is 7½" wide and 10" long, the entire engraving being 23" x 30". Mr. Gugler later became associated with the Gugler Lithographic Company in Milwaukee of which his brother was for many years the directing manager.

WELLS GOODYKOONTZ
LANT R. SLAVEN
FRED KOPP

Goodykoontz & Slaven,
Attorneys-at-Law,
Williamson, West Virginia.

August 20, 1940

Dr. Louis A. Warren
Lincoln National Life Insurance Company
Fort Wayne, Indiana

RE: LITTLEFIELD'S ENGRAVING OF LINCOLN - Your Bulletin No. 592

Dear Sir:

I have a copy of the above engraving here in my office. It has been my thought that this engraving was made from a daguerreotype rather than as you say of a painting by Littlefield - the engraver being Henry Gugler. Diagonally across the lower half of the picture is a shadow. This I had supposed represented a stain on the daguerreotype. Now, may I inquire of you, if you know - or if you do not know, your opinion - as to why this darkened portion of the picture should be shown? Is is on the theory of light and shadow?

Yours very truly,

Wells Goodykoontz

WELLS GOODYKOONTZ

WG/rsa

August 23, 1940

Mr. Wells Goodykoontz
Goodykoontz and Slaven
Attorneys-At-Law
Williamson, W. Va.

My dear Mr. Goodykoontz:

We regret very much indeed that we cannot answer your query with respect to the darkened portion of the engraving but my own theory is that it is the engraver's conception of giving a finer background to his study. Apparently the shading does not appear in the original painting so I am quite convinced it is the shaded work of the engraver.

Very truly yours,

LAW:EB

Director

WELLS GOODYKOONTZ
LANT R. SLAVEN
FRED KOPP

Goodykoontz & Slaven,
Attorneys-at-Law,
Williamson, West Virginia.

August 26, 1940

Mr. Louis A. Warren, Director
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Mr. Warren:

I have to thank you for your letter of the 23rd regarding the Lincoln engraving.

We think that the darkened portion of the picture represents the thought of the engraver to delineate an old daguerreotype somewhat disfugured by age.

Yours very truly,

Wells Goodykoontz

WELLS GOODYKOONTZ

WG:av

2.

MATILDA BURDICK, L. A.
GARDEN DESIGN & MAINTENANCE
BERNARDSVILLE, N. J.

July 14th 1941

Dr. Louis A. Warren
Fort Wayne,
Indiana.

Dear Sir,

Would you be interested in purchasing a steel engraving of Abraham Lincoln?

I am enclosing the picture of Lincoln so you may know what I am writing about.

My aunt Mrs Littlefield whose husband was Dr. George Littlefield first cousin to John Harrison Littlefield is very anxious to sell it.

Dr and Mrs Littlefield were given the engraving approximatively

MATILDA BURDICK, L. A.
GARDEN DESIGN & MAINTENANCE
BERNARDSVILLE, N. J.

45 years ago.

As the enclosed clipping is the only one I have, would you please return it when you are through with it.

Yours Sincerely,

Matilda Burdick.

Littlefield

July 22, 1941

Miss Matilda Burdick, L.A.
Garden Design and Maintenance
Bernardsville, N.J.

My dear Madam:

Thank you very much for calling to our attention the Littlefield engraving of Abraham Lincoln but we happen to have had several copies during the past few years and have no less than five or six of them now in our library, so there must be some mistake about the limited number of these engravings.

Enclosed you will please find a little bulletin which gives some description of the engraving and I think you will find it has been circulated rather widely.

Thank you for calling to our attention the one which is in the possession of Mrs. Littlefield although I do not think we would care to acquire a duplicate.

Very truly yours,

LAW:EB

Director

Enc.

M 34

Thoughts Inspired by a Portrait of Abraham Lincoln.

Lee's Witness 2/12/92

By MRS. J. E. LESLIE.

A DEAR, beautiful, homely face, looking out from your quaint old oval frame.

It is easy to read why the original of you has held the love and reverence of the western world for nearly a hundred years.

Your gentle, wistful, thoughtful eyes bear "malice toward none."

Your generous, tender lips speak "charity for all."

Your expression, "firmness for the right."

Understanding of human sorrow and joy dwell in the depths of your steady gaze.

Fine intellect in your high forehead.

Slow of movement, and as slow to anger, are obvious attributes.

The quaint stock and beard of long ago belong to just you.

I want to brush back the fluff of hair that brushes your ear. You inspire the holiest of all instincts in woman—the maternal.

Patriotism, too, you inspire.

The Stars and Stripes float from my home staff today in loving homage to your memory, as hero and man.

Wheelersburg, Ohio

February 26, 1955

Dr. Louis A. Warren
Director of Lincoln National Foundation
Lincoln National Life Insurance Company
Fort Wayne, Indiania.

Dear Sir:

Your name was given to me by a friend who said perhaps you would be able to help identify a Portrait of Abraham Lincoln. I have this portrait in my possession at this time.

This portrait is described as follows I would like to know the value and whether you or someone connected with the Company would be interested.

Portrait in nice Black Walnut frame (snapshot enclosed), The overall measurements are 33"x 39". The gold interliner is 1½" wide very good condition. The white space around portrait is 1" wide.

The Measurements of the head are 7½" width, 10" length, the entire engraving is 23" x 30".

Just below the portrait in the white space is the following information; "Painted by J. H. Littlefield Entered according to the Act of Congress in the year 1869 by John H. Littlefield in the Clerks Office ofthe District Court of the District of Columbia Photographic copy Secured--Engraved by H. Gugler".

Sincerely yours

Mrs. E. E. Greene
8066 Gallia Pike
Wheelersburg, Ohio

P. S. Spot on snapshot caused by reflection of Flash bulb on glass covering picture not on original.

March 10, 1955

Mrs. E. E. Greene
8066 Gallia Pike
Wheelersburg, Ohio

Dear Mrs. Greene:

In reply to your recent letter relative to the Lincoln engraving by Littlefield, I wish to advise you that we have one identical to the one in your possession and it is displayed on the wall of our Museum. We regret that we do not know of anyone here in the Company who would be interested in acquiring your portrait. However, we will keep your letter on file and will direct any inquiries we may receive to you.

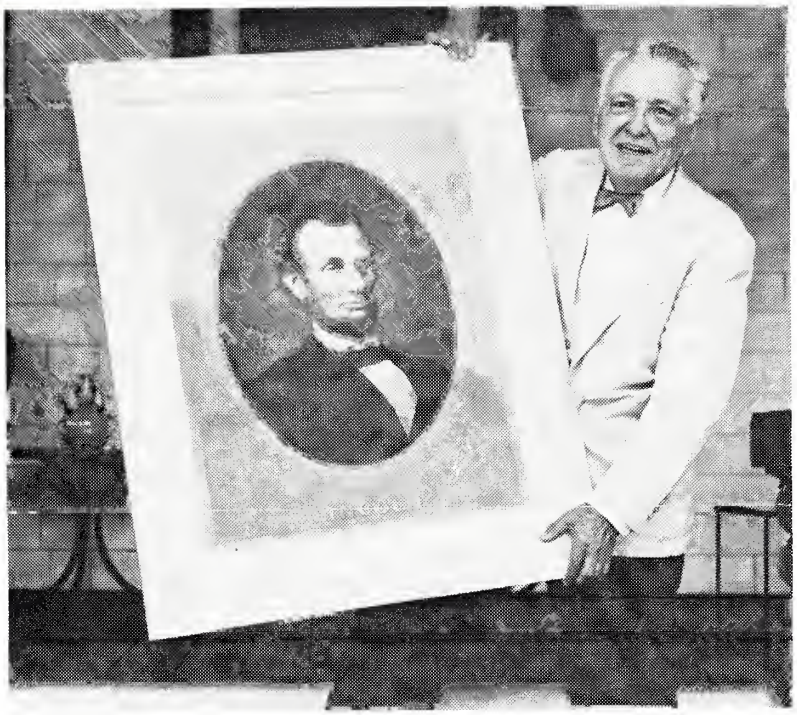
We are enclosing a photostat of Lincoln Lore #592 which discusses the engraving. Likewise, we are returning your photo.

Sincerely yours,

Margaret Moellering
Secretary to Dr. Warren

m/m
2 enc.

Reprinted from the Littleton (N.H.) Courier of September 21, 1961



—Photo by Presby

HERMAN BLUM, BETHLEHEM SUMMER RESIDENT, is shown with a lifelike Lincoln engraving dated 1869, discovered by him in a farmyard antique shop in the North Country.

FINDS RARE LINCOLN ENGRAVING

For a veteran Lincoln collector with an undisciplined hunger for historical items in any way connected with his idol, the Great Emancipator and the 16th President of the United States, a rewarding experience was the discovery of a rare life-sized engraving of the portrait of Abraham Lincoln hid in an obscure antique shop operated in a spare section of a North Country barn.

The finder of this extraordinary living likeness of Lincoln was Herman Blum, director of Blumhaven Library & Gallery in Philadelphia and a long-time summer resident of Bethlehem. The portrait is a huge mat-framed engraving of Lincoln, entered according to the Act of Congress in the year 1869 by John H. Littlefield in the Clerk's Office of the United States District Court of the District of Columbia, and published by William Pate of New York, in a limited edition with each engraving serially numbered.

The portrait is 40 inches high by 32 inches wide and is a remarkably life-like picture of Lincoln with piercing but benign eyes, which produce an emotional impact upon the beholder.

This trophy of the White Mountain region will be taken to Blumhaven Library in Philadelphia and will be of transcendent importance as part of the Lincoln display there, its owner said this week.

The previous repository of the Lincoln engraving, its ownership since it was produced in 1869, when and how it reached New Hampshire, is unknown. It could not have been displayed for any length of time, for there is no evidence of exposure or fading. It must have had loving care during its 92 years of existence, for it is in perfect condition, completely unmarred.

F. Wesley Dittmann, president of the Lincoln-Civil War Society of Philadelphia, who visited Mr. Blum in Bethlehem last week, examined the Lincoln discovery with avid interest and expressed gratification that such a fine portrait had been rescued from a cluttered antique shop and would finally find a place

(Please turn page)

of honor among other Lincoln memorabilia in the Blumhaven Gallery.

An indication of how fertile Lincoln collectors find the north country, another startling find by Mr. Blum is recalled—this one of the Lincoln family consisting of Mr. and Mrs. Lincoln and their two sons, Robert Todd and Tad, grouped around a table, which was discovered last year in an attic of a private residence. Knowing of the intense interest of Mr. Blum in Lincolnia, the owner of the beautiful family group presented it to Blumhaven Library in exchange for the complimentary gift of two water color sketches of White Mountain scenery painted by Mr. Blum last year.

This Lincoln family group was completely unknown to Lincoln scholars and was hailed as a real discovery. The Lincoln family picture presents an unusual facial expression by Mr. Lincoln. Appearing in the "Blumhaven Digest," the picture is titled "Lincoln and His Family"—engraved by William Sartain, with the following description: "Entered according to act of Congress in the year 1866 by William Sartain in the clerk's office of the District Court of the U.S. for the Eastern district of Pennsylvania. Published by Bradley Co., 66 North Fourth Street, Philadelphia. R. H. Curran, Main and Water Streets, Rochester, N.Y. Printed by S. B. Waugh."

T:I:E:A-TPH

Dr. Gerald McMurtry
Editor, Lincoln Lore
The Lincoln National Life
Insurance Company
1301 S. Harrison Street
Fort Wayne, Indiana 46802

Dear Dr. McMurtry:

I have been asked to review an appraisal of an unusual engraving plate, and Miss Josephine Cole, at the National Archives and Records Service, suggested you might give me some assistance.

The item is a steel engraver's plate, 34 1/2" x 26," engraved by Henry Gugler (American 1861-1880), after the John H. Littlefield painting of Abraham Lincoln. I am enclosing a copy of the August 12, 1940 issue, #592, of "Lincoln Lore," which reports on the "Littlefield Engraving." Also included is a copy of an article in the March 1967 Historical Messenger of the Milwaukee County Historical Society. Any comments you can make concerning the history, the artistic merits, or the value of this engraver's plate will be most helpful to me.

I shall appreciate your assistance and I look forward to your reply. A self-addressed envelope is enclosed. If it is more convenient I would welcome a phone call.

Sincerely,

Tom Hartnett
Senior Appraiser
National Office
Phone: 202-964-4427

Enclosures
Copy of Lincoln Lore
[illegible] Littlefield Engraving
Article from the Historical Messenger
Self-addressed envelope

LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - - Dr. Louis A. Warren, Editor
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 592 FORT WAYNE, INDIANA August 12, 1940

LITTLEFIELD'S ENGRAVING OF LINCOLN

The Littlefield painting of Abraham Lincoln, engraved by Henry Gugler, has always been a close rival of the Marshall portrait for first place among fine engravings of the President. Properly it should be called the Gugler engraving, but it has become known as the Littlefield engraving which is really a misnomer. While it is generally conceded that from the artistic viewpoint the Marshall study is superior to the Littlefield work, sentiment almost makes one choose the latter because of the close association of the painter with Mr. Lincoln over a period of many years. Possibly there are not many people who associate John H. Littlefield, the artist, with the young man who studied law in Lincoln's office in Springfield, Illinois.

Littlefield was born in Cicero, a small New York town, on March 29, 1835. His father, a native of Vermont, was a carriage-maker, and he taught John what he knew about the trade. His earliest task, when he was about ten years of age, called for painting certain parts of the vehicles. During this period he showed some ability to draw and his artistic temperament soon was recognized by his promotion to design painting.

After John moved with the family to Grand Rapids, Michigan, he began to study law. A brother met Lincoln at Ottawa in 1858 and spoke to him about John's entering the Lincoln and Herndon office to read law. Lincoln said, "All right, send him down, and we will take a look at him." Littlefield has left us the following reminiscence about this early contact:

"The morning I entered the office Mr. Lincoln and his partner, Mr. Herndon, were both present. Mr. Lincoln addressed his partner thus: 'Billy, this is the young man of whom I spoke to you. Whatever arrangement you make with him will be satisfactory to me.' Then, turning to me, he said, 'I hope you will not become so enthusiastic in your studies of Blackstone and Kent as did two young men whom we had here. Do you see that spot over there?' pointing to a large ink stain on the wall. 'Well, one of these young men got so enthusiastic in his pursuit of legal lore that he fired an inkstand at the other one's head, and that is the mark he made.'"

Littlefield, so far as we can learn, did not make any ink stains or blots anywhere, but he did learn to use a

LITTLEFIELD'S LINCOLN

brush and palette. What little he learned about law in Lincoln's office was discarded for what proved to be the more important contribution of helping people throughout all time to visualize the living Lincoln.

Littlefield remained in the law office until Lincoln was nominated for the Presidency, and then he began to stump the state of Illinois on behalf of the senior partner of the firm. He is said to have made sixty speeches in the campaign. In 1862 he went to Washington and through Mr. Lincoln's influence was given a place in the Treasury Department.

After the death of Mr. Lincoln he conceived the idea of painting a death-bed scene. This was completed in a creditable manner and still remains one of the best studies of the final hour of Lincoln. The painting was copyrighted by Littlefield in 1865, photographed by John Golden, and the photographic mount printed by William Terry. There were over twenty characters worked into the painting, with a key printed on the mat to identify the individuals.

Just when he decided to do the portrait of Lincoln we do not know, but a paper published in September 1868 states, "Mr. Littlefield has also painted a portrait of President Lincoln, which is now being engraved in pure line, the size of life . . . These who have seen the portrait pronounced it a superb work of art."

For twenty years after the death of the President, Mr. Littlefield lectured on Abraham Lincoln, part of the time under the auspices of the Star Lyceum Bureau.

Henry Gugler, the engraver of the Littlefield picture, was also a business associate of Mr. Lincoln, but in a different capacity than that of the Springfield understudy. Gugler, previous to his making the famous engraving in 1866, had been working in the printing and engraving department at Washington making plates for federal currency.

For two years Mr. Gugler is said to have worked on Littlefield's famous Lincoln engraving, until it was estimated that the finished plate was worth $10,000. It is claimed that his Lincoln was the first life-size steel engraving ever attempted. The head alone is 7½" wide and 10" long, the entire engraving being 23" x 39". Mr. Gugler later became associated with the Gugler Lithographic Company in Milwaukee of which his brother was for many years the directing manager.

Attachment VI

HISTORICAL MESSENGER

of the Milwaukee County Historical Society

March 1967

Henry Gugler's Lincoln
It took two years to engrave this 30 by 23 inch plate

Henry Gugler's Lincoln Engraving

By Harry H. Anderson

IN THE YEARS IMMEDIATELY FOLLOWING ABRAHAM Lincoln's assassination in 1865, artists throughout the United States strove to pay tribute with their skills to the memory of the martyred President. One of the finest works created during this period of mourning, or since, was a life-size, head and shoulders engraving of Lincoln by Henry Gugler, founder of Milwaukee's Gugler Lithographic Company. This magnificent work was recently donated to the Milwaukee County Historical Society by the Gugler Company and is a feature exhibit in the new museum.

At the time he produced his Lincoln masterpiece, Gugler was at the height of a distinguished artistic career. As a boy in his teens he had entered the engraving profession in his native Germany and had chosen to specialize in working with metal—copper, and later steel. Gugler emigrated to the United States in 1853, where, through his skills, he quickly found employment with the large engraving firms of New York City which specialized in the production of bank notes.

In the early years of the Civil War, when the Lincoln administration found it necessary to help finance the northern war effort by issuing $450 million of treasury notes unsupported by gold (popularly known as "Greenbacks"), Gugler was one of the first vignette engravers employed by the National Note Bureau (later the Bureau of Engraving and Printing) in Washington. In this capacity, Gugler produced vignettes that were utilized not only in the design of currency but also for government bonds and other types of financial certificates. Some of Gugler's designs were used for various denominations of paper money well into the twentieth century. One vignette, showing a pioneer father, mother and child, was used for the $5 United States Treasury note, series of 1869, and for $5 United States notes, series of 1875, 1878, 1880 and 1907. Information on this work obtained from Gugler's descendants reveals that he used the likenesses of his own family as models for this work.

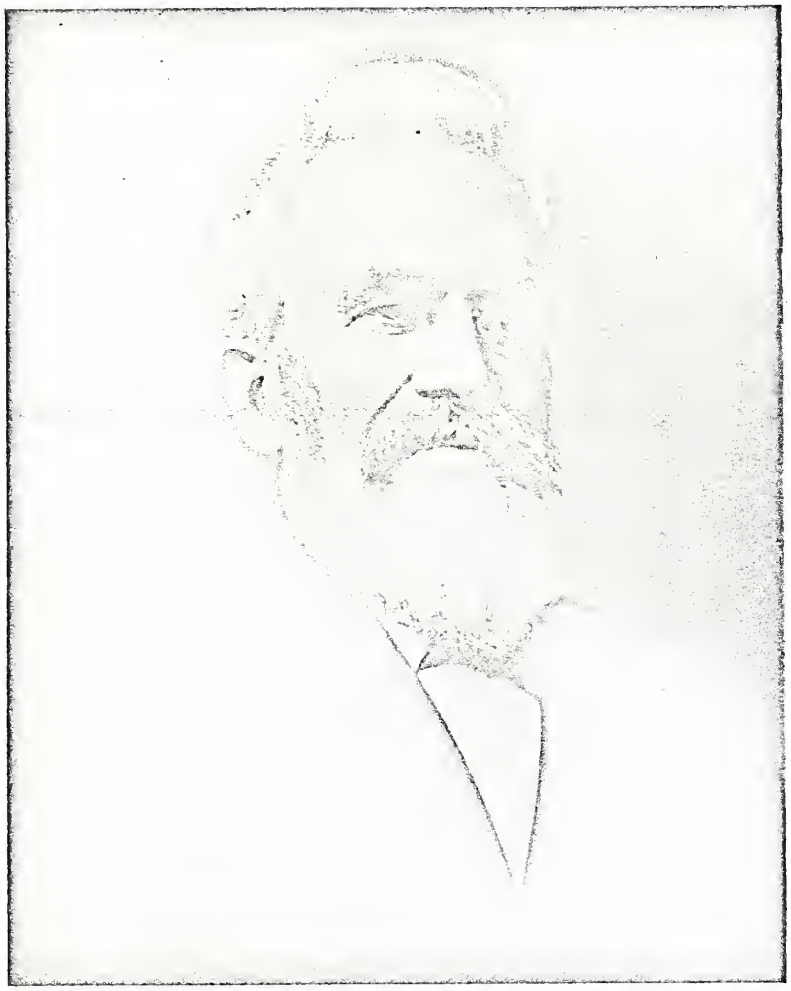
Gugler was persuaded to leave the employ of the National Note Bureau in 1866, to undertake what was to become the finest achievement of his career. That year he began the painstaking, detailed effort which, when completed, was acclaimed as the finest portrait of the late President then in existence. The likeness

which Gugler engraved on a sheet of steel ⅛" thick shows Lincoln with full beard, facing and looking slightly to the left. The original view, probably from a photograph by Matthew Brady, was copied in oil by a little known Illinois artist, John H. Littlefield. Gugler then did his work from the Littlefield painting. Littlefield had briefly studied law in Lincoln's office at Springfield in the late 1850's. He later went to Washington and through Lincoln's influence received an appointment to the Treasury Department in 1862. It was under these circumstances that he probably made the acquaintanceship of Henry Gugler, then also employed in the Treasury building.

GUGLER'S LINCOLN ENGRAVING TOOK AT LEAST TWO years to complete. In a collection of manuscripts, pamphlets, prints, and pictures which was received from the Gugler family shortly before the acquisition of the Lincoln engraving, there are several faded photographs of a one-and-a-half story wooden cottage in a rural setting. On the reverse side the location is identified as Egg Harbor City, where "the Lincoln portrait was engraved." This small New Jersey community near Atlantic City had been settled by Germans in the mid-1850's, and it was here, perhaps among friends or relatives, that Henry Gugler sought the proper atmosphere in which to produce his Lincoln likeness. It was estimated that because of the time and effort involved in the production, the finished plate was then worth at least $10,000. According to some authorities, Gugler's Lincoln was the first life-size engraving ever attempted on steel.

Gugler apparently undertook the engraving on a commission or contract arrangement, for the copyright on the work was filed in the name of the artist, Littlefield, on November 27, 1869. Littlefield seems to have had some part in the design of the overall plate — a contribution which was not enthusiastically received by Gugler. This controversy is disclosed in a letter written in 1910 by Julius Gugler, the artist's son, to a New York art dealer which reads in part: "Mr. Littlefield, to the writer's personal knowledge, never painted the original of Henry Gugler's engraving, if the abominable border and the memorial slab-like background are excepted — both of which concepts the engraver objected to, and which, as the sequel showed, were much against the selling of the picture when it first came out forty years ago."

Publication and sale of the prints was handled by a New York firm, William and Henry Pare Company. The Gugler engraving was well received by the general public and had a sale that was at least modestly successful, although apparently not what its creator expected had he been permitted work independent of Littlefield's suggestions. (The latter was regarded by the Guglers as "more of a business man than an artist.") The attractiveness of the portrait was probably due to the warm, detailed likeness of the



Henry Gugler
Pioneer engraver and businessman

late President which it portrayed and also its unique size. The overall dimensions of the engraved frame measures 30 by 23 inches. Lincoln's head alone is 10" high and 7½" wide.

Little is known of the history of the engraving after the initial publication effort. In 1899 it was listed as being among the private holdings of a New York collector of Lincoln portraits. In the early 1920's the plate was offered for sale by a Philadelphia antique dealer. Alfred E. Harris, the then President of Gugler Lithographic Company, purchased it and once again the plate was reunited with the name of the artist whose talents had created it.

AFTER COMPLETING HIS PORTRAIT OF LINCOLN, HENRY Gugler remained in the East for a short time, doing some special engraving for the American Bank Note Company. From entries in the city directories it appears he came to Milwaukee in 1871 to join his son Julius, also a skilled lithographer.

At the age of 15 the younger Gugler had entered his father's profession as an apprentice and acquired considerable skill in lithographic engraving and design while working for firms in Philadelphia, Cincinnati, and New York. On March 15, 1869, he signed a contract (still preserved among the Gugler papers) with Seifert and Lawton, lithographers of Milwaukee, to join their organization at a salary of $45 a week and to work "eight hours per day." Julius Gugler also brought with him from the East the first lithographic power press used in Milwaukee.

When the elder Gugler came to Milwaukee in 1871, he undoubtedly joined his son at the Seifert-Lawton establishment. In 1872, a reorganization took place, changing the company's name to Seifert, Gugler & Company, with Henry Seifert, Julius and Henry Gugler listed as proprietors. A second son, Robert, took up the family profession locally in 1873. Five years later the Gugler clan, now including another son, Henry, Jr., broke off their association with Seifert and established the firm of H. Gugler and Sons. Henry Gugler, Sr. died in 1878 at the age of 64, but under the leadership of son Julius, the company was incorporated under its

Egg Harbor City, New Jersey
Home in which it is thought Henry Gugler engraved his Lincoln. Photograph taken in 1898

The Gugler Plant in 1900
Corner of N. Water and Detroit Streets

present name in 1883 and is today the oldest lithographic firm in Wisconsin. It grew from the "cubby hole" plant with one steam press located on old Huron Street between the Milwaukee River and East Water Street to a large, modern organization which still maintains the high artistic skills and standards of its founder.

And Henry Gugler's magnificent Lincoln portrait, which moved and inspired the generation in which it was created, once again is being made available for public viewing. In October, 1966, John B. Harris, President of the Gugler firm, presented the original steel plate, together with a print made from it, to the Historical Society for display in the new Milwaukee County Historical Center.

Gugler's Lincoln is properly homely, for our 16th President was not a handsome man. At the same time, the fine lines of the engraving clearly convey the rugged strength of character and spirit of dedication which enabled Lincoln to provide leadership in a time of greatest peril to American democracy. It is most fortunate that these qualities of the Lincoln heritage were so impressively preserved for future generations by the skills of one of Milwaukee's pioneer lithographers, Henry Gugler.

Milwaukee County Historical Society

910 North Third Street · Milwaukee, Wis. 53203
Telephone 273-8288

Here's your chance to own an original
print from the Gugler engraving of Lincoln—
and contribute to the Bicentennial activities, too!

The Milwaukee County Historical Society, in observance of America's Bicentennial celebration, is offering a limited number of original prints from the famous Gugler steel engraving of Abraham Lincoln.

> The prints are from the archives of the Gugler Lithographic Company, and were hand-drawn on heavy paper stock with a vellum finish from the original steel engraving plate in the 1920's.
>
> The engraving, done in 1869 by Henry Gugler, is executed in pure line. It shows Lincoln with full beard, facing and looking slightly to the left, and includes an ornamental oval border of oak leaves and acorns. The enclosed 8 X 10 inch photograph of the engraving shows the artistry of Gugler's work. The actual engraving is life size and measures 22½ inches by 29½ inches on paper that is 28 inches by 36 inches.

Only 200 prints are available for sale, and purchases by a single party will be limited. Purchasers will receive a Limited Edition numbered Owner's Certificate, which includes a detailed history of the engraving.

The price for this treasured bit of Americana is
$300 per print.

It's a significant art purchase. Price includes postage, handling, delivery and insurance charges. With the proceeds from the sale, the Historical Society will be able to give substantial support to the Bicentennial activities in and for Milwaukee County.

To order, send your check payable to:

Milwaukee County Historical Society
910 North Third Street
Milwaukee, Wisconsin
53203

Please order early; there are only 200 prints for sale. (Your check will be returned if we are sold out.)

Remember: a print from the Gugler Lincoln engraving is a solid investment for you and your family that will increase in value over the years. Your purchase will also help us plan and bring about a more meaningful celebration of our country's Bicentennial.

Lincoln Society of Philately

THE LINCOLN LOG
GORDON L. PAHL, EDITOR
Route #3, Homer, Michigan 49245

August 13, 1969

Dr. R. Gerald McMurtry
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Dr. McMurtry:

Last week my minister found (and sold to me) an original engraving of Abraham Lincoln. It is a fine engraving and I would like to know more about it.

Under the picture (on a sheet of paper 26" X 32") is printed as follows:

"Painted By J.H. Littlefield--Engraved By H. Gugler. Entered according to the Act of Congress in the year 1869 by John H. Littlefield in the Clark's Office of the District Court of the District of Columbia. Photographic copyright secured. Published by William Pate and Company, New York."

Is there anything you can tell me about this item? Is it mentioned in any edition of "Lincoln Lore" or any of the reference works?

Any help you might be able to give me would be most sincerely appreciated.

Very truly yours,

Gordon Pahl

Gordon L. Pahl

August 13, 1969

Mr. Gordon L. Pahl
Route #3
Homer, Michigan 49245

Dear Mr. Paul:

I have just the LINCOLN LORE to answer your questions concerning Littlefield's engraving of Lincoln.

I send you a Xerox copy of number 592. We have this engraving copyrighted in 1869 by William Pate and Company in New York.

Yours sincerely,

R. Gerald McMurtry

RGM/cvrw
Enclosure

LITTLEFIELD

Two Famous Lincoln Prints

no date

THE LITTLEFIELD - GUGLER PRINT OF ABRAHAM LINCOLN

This print and the well known Marshall print are definitely the best examples of Lincoln Portraits in Steel Engraving. The Littlefield-Gugler print has received wide publicity in art circles and has received literary treatment by the late George P. Hambrecht in his "Abraham Lincoln. His Spirit Lives." (Monaghan 2847). Louis A. Warren recently devoted an issue of Lincoln Lore to the history of this print.

J. H. Littlefield, the artist, a native of Ottawa Illinois, was a student in the law office of Lincoln & Herndon prior to 1860. During the Campaign of 1860, Littlefield stumped for Lincoln and was rewarded with an appointment at Washington. His print has sold at auctions as high as $60.00 unframed.

Description

Printed area 22 3/4" x 29" at the center of which is a life size bearded portrait of Lincoln facing right, set in an oval 17 1/4" wide x 21 1/4" high. This surrounded by a matted area 2 3/4" wide and framed under glass in a 3" plain black moulding. The item measures 35" x 43" overall.

Inscriptions at the bottom:

Lower left: Painted by J. H. Littlefield.
Lower right: Engraved by H. Gugler.
Center: Entered according to the act of Congress in the year 1869, by J. H. Littlefield in the Clerks Office of the District Court of the District of Columbia / Photographic Copyright Secured / Published by Wm. Pate & Co., N.Y.

CRATED AND SHIPPED EXPRESS COLLECT $ 30.00

- o O o -

THE SARTAIN - WAUGH PRINT OF LINCOLN AND HIS FAMILY.

This print has sold consistently for $25.00 unframed.

Description

Printed area 17 1/2" x 24 3/4" in which is a rectangular picture of the Lincoln Family showing (from left to right) Thomas Lincoln seated, Abraham Lincoln seated, Robert Todd Lincoln standing behind table and Mary Todd Lincoln seated in front of table to the right. Picture of William Wallace Lincoln hangs on wall behind Robert. Houdon's bust of Washington on Pedestal behind Thomas. Capitol Dome visable thru window at extreme left. Matted and framed under glass in a 1 3/4" plain black moulding. The item measures 27 1/2" x 34" overall.

Inscriptions at the bottom:

Lower left: Painted by S.B. Waugh
Lower right: Engraved by William Sartain.
Center: Entered according to the Act of Congress in the year 1866 by Wm. Sartain in the Clerks Office of the District Court of the District of Columbia / Published by Bradley & Co., 66 N. Fourth St., Phila.

CRATED AND SHIPPED EXPRESS COLLECT $ 20.00

BOTH SUBJECT TO PRIOR SALE

THEODORE S. CHARRNEY. 3753 Armitage Avenue., Chicago 47, Ill.

ENGRAVING

Engraver
Henry Gugler
B. 1816 - Wuertemberg, Germany
Ad. 1880 - Milwaukee, Wisconsin
German School of Art

Employed - Ebner & Seubert,
Stuttgart, Germany
Pub. - Denkmaeler der Kunst
Encyclopedia
America 1853 - American Bank Note
Companies, New York
1862 - National Bureau of Engraving &
Printing, Vignette Engraver -
The Pioneer vignette on our National
Currency on Five Dollar Bills and
other engravings

Columbus introducing Indian Girl
at the Spanish Court
Portraiture specializing and study -
many private sittings
Portraiture of General Grant -
half life size

Most Noted Work
Life-size portrait - steel engraving
of Abraham Lincoln - acclaimed first
full-size steel engraved portraiture
never attempted before.
Pronounced at the time being the best
likeness of The Martyred 16th President
of the United States.
Approximately two years to achieve his
monumental work 1869, with cost about
$10,000.00
Artist's original proofs of the plate
are rare.

Lincoln Lore write-up of Engraver

Master steel engraved plate -
hand tooled - 1869
Plate size 26" x 34"
Etching size 23 3/16" x 29 3/4"
Center oval 22" - inset with Portrait
Lincoln (Abraham) - 19" high overall
Head 10" long - 7½" wide
From chin (whiskers) and view of shoulders

ENGRAVING

Continued

9" bottom of oval circumscribed with
ovid foliated garland wreath
Facing plate - negative
Mr. Lincoln looking left.
Head and shoulders - half tones with
black coat - bow tie - hair and beard -
light shirt and collar.

The engraving has been loaned to
Milwaukee County Historical Society
910 North Third Street, Milwaukee,
Wisconsin.
It is on public display at this
location, encased in lighted glass
wall case with energized Alarm System.
Master plate mounted on wall -
encrusted with a coat of wax encompass-
ing entire steel plate, protecting it
from moisture and bruising.
Full-size positive print from Master
is on display with other documents
and records of the Artist.